

POWERED MIXER

POWERPOD 615/740/1060/1062

USER'S MANUAL



PHONIC
www.phonic.com

SAFETY PRECAUTIONS!

WARNING - TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, DO NOT EXPOSE THIS UNIT TO RAIN OR MOISTURE.

Do not allow water or liquids to be spilled into this unit. If the unit has been exposed to rain or liquids, please unplug the power cord immediately from the outlet (with DRY HANDS) and get a qualified service technician to check it. Keep this unit away from heat sources such as radiators, heat registers, stoves, etc.

This unit contains no user-serviceable parts. Refer all service needs to a qualified service engineer through a Phonic dealer.



This triangle on your component alerts you to the presence of uninsulated "dangerous voltage" inside the enclosure that may be sufficient to constitute a risk of shock.

This triangle on your component alerts you to important operating and maintenance instructions in this accompanying literature.

CAUTION:

TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT REMOVE COVERS (OR BACK). NO USER-SERVICEABLE PARTS ARE INSIDE. REFER ALL SERVICING TO A QUALIFIED SERVICE PERSONNEL.

Keep this unit clean by using a soft dry brush and occasionally wiping it with a damp cloth. Do not use any other solvents, which may damage the paint or plastic parts. Regular care and inspection will be rewarded by a long product life and maximum reliability.

This unit was carefully packed at the manufacturing site and the packing box was designed to protect the unit from rough handling. We recommend that you carefully examine the packaging and its contents for any signs of physical damage which may have occurred during transportation.

If the unit is damaged: **Notify your dealer and the shipping company immediately.** Claims for damage or replacement may not be granted if not reported properly or in a timely manner.

INTRODUCTION

Congratulations on your purchase of the Phonic Powerpod series Powered Mixer. The Powerpod series mixer is built into a rugged construction cabinet for heavy-duty use. In order to get the best performance of the mixer, please read all safety and operation manual before operating the mixer and keep the manual for future reference.

FEATURES

POWERPOD 615

- 6 mono input channels are able to accept a wide range of Microphone and Line level signals from separate input sockets.
- Built-in 150 watts power amplifier.
- Super musical 2-band EQ.
- Global 48V phantom power for condenser microphones.
- Built-in digital delay.

POWERPOD 740

- Seven mono input channels are able to accept a wide range of Microphone and Line signals from separate input sockets.
- Built-in two-channel power amplifier with a maximum output of 200W + 200W, which can be selected as Main+Main, Main+Monitor or Main (bridge connection, 400W)
- Two built-in limiter circuits, which prevent excessive input level to the amplifier.
- Built-in Independent 7-band graphic equalizers offer precise correction of the Monitor and the Main output, which allows separately adjustment to suit different room acoustics.
- Global 48V phantom power for condenser microphones.
- A built-in digital effect provides 4 types of selected effect offers the user to add reverberation or ambiance to vocals or instrumental sound.

POWERPOD 1060

- 8 mono input channels are able to accept a wide range of Microphone and Line signals from separate input sockets.
- Built-in 3-channel power amplifier with a maximum output of 200W @ 3, which can be selected as Stereo Main + Monitor or Bridge Main + Monitor (bridge connection, 400W)
- Three built-in limiter circuits, which prevent excessive input level to the amplifier.
- Built-in three Independent 7-band graphic equalizers offer precise correction of the Monitor and the Main outputs, which allows separately adjustment to suit different room acoustics.
- Global 48V phantom power for condenser microphones.

POWERPOD 1062

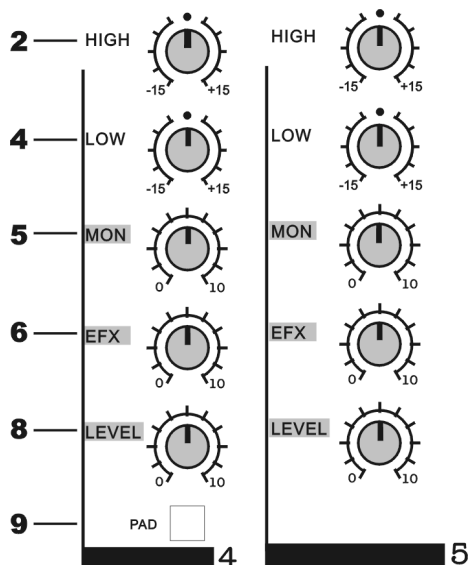
Most of the same features with Powerpod1060, the only differences is that Powerpod1062 is built-in 2-channel power amplifier with a maximum output of 300W + 300W, which can be selected as Stereo L/R or Bridge mono.

GETTING STARTED

1. Before turn on the power, set the Master output control all the way off.
2. Always turn the power off before connecting or disconnecting cables.
3. Check the AC Voltage before connecting the AC plug.
4. Do not obstruct the back panel for better ventilation.
5. Do not touch the heatsink when the mixer is in use, It can be very hot.

FRONT PANEL DESCRIPTION

CHANNEL STRIP



2. HIGH EQ

Turn to right to boost high frequencies, adding crispness to percussion from drum machines, cymbals and synths. Turn to the left to cut these frequencies, reducing sibilance or hiss. The control has a shelving response giving 15dB of boost or cut at 12kHz.

4. LOW EQ

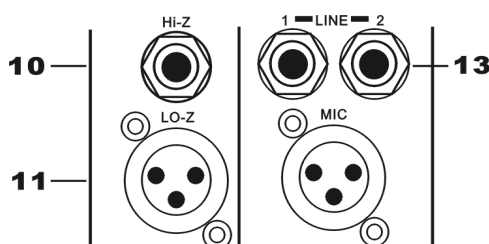
The control has shelving response giving 15dB of boost or cut at 80Hz. Adding warmth to vocals or extra punch to guitars, drums and synths by turn to the right. Turn to the left to reduce stage rumble, hum or to improve a mushy sound.

5. Monitor Control

The monitor control feeds the channel signal to the Monitor.

6. Effect Control

This knob feeds the channel signal to the external effects loop (if any) and the built-in digital effect after the level control (8), and will therefore fade up and fade down not only by the setting of the EFX Control (6), but also by the Level control (8).



8. Level Control

The level Control determines the proportion of the channel signal in the mix, and provides a clear visual indication of channel level.

9. Pad Switch

The pad switch attenuates the input signal by 30 dB. When connecting a line level device to Hi-Z socket of channel 1 – 4, if the Mic input is distorted, press the switch on.

10. High-Z 1/4" Input

By using the PAD (9) switch, guitars, synthesizers, drum machines, CD players and other line level devices can be safely connected to these inputs. Each will accept balanced or unbalanced signals. The nominal input level is -50dB~-20dB.

11. Low-Z Input

Channel 1~4 accept XLR-type connectors for low impedance microphones. It can provide +48 phantom power, Other instruments are not designed for phantom power will be damaged, THOSE SHOULD BE PLUGGING INTO THE accommodated 1/4" inputs. The nominal input level is -40dB~-10dB.

13. Line/Mic Input

Channel 5~6 also accepts Microphones thru XLR-type connectors and stereo line level devices (such as synthesizers or rhythm boxes) can be connected to the Line input.

The Mic input is designed to suit a wide range of BALANCED signal with microphones of output impedance 50~600 ohms. The Line input is unbalanced, and is compatible with line level device of 600 ohms output impedance. Nominal input level is -50dB for the Microphone and -20dB for the Line signal.

You can use both the Microphones and Line inputs of given channel.

IMPORTANT NOTE

It is not possible to use both the Hi-Z and Lo-Z inputs of given channel (channel 1~4 powerpod615 and 740 or channel 1~6 powerpod

POWERPOD 740

1. Peak LED Indicator

Led lights when the input signal level is too high. In general, input level should be set to the level where the LED flashes briefly on the loudest peaks only, if it flashes continuously, turn the input control down slightly. This ensures the best possible signal-to-noise ratio and dynamic range.

2. HIGH EQ

Turn to right to boost high frequencies, adding crispness to percussion from drum machines, cymbals and synths. Turn to the left to cut these frequencies, reducing sibilance or hiss. The control has a shelving response giving 15dB of boost or cut at 12kHz.

3. MID EQ

Turn to right to boost middle frequencies, which is useful for improving guitar tones. Turn to the left to cut middle frequencies to reduce nasal vocals. The control giving 15dB of boost or cut at 2.5kHz.

4. LOW EQ

The control has shelving response giving 15dB of boost or cut at 80Hz. Adding warmth to vocals or extra punch to guitars, drums and synths by turn to the right. Turn to the left to reduce stage rumble, hum or to improve a mushy sound.

5. Monitor Control

The monitor control feeds the channel signal to the Monitor.

6. Effect Control

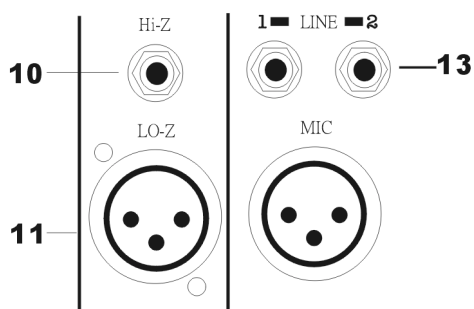
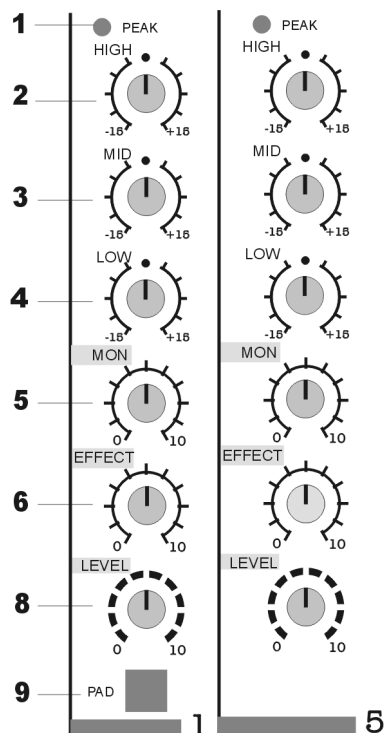
This knob feeds the channel signal to the external effects loop (if any) and the built-in digital effect after the level control (8), and will therefore fade up and fade down not only by the setting of the Effect Control (6), but also by the Level control (8).

8. Level Control

The level Control determines the proportion of the channel signal in the mix, and provides a clear visual indication of channel level.

9. Pad Switch

The pad switch attenuates the input signal by 30 dB.



10. High-Z 1/4" Input

By using the PAD (9) switch, guitars, synthesizers, drum machines, CD players and other line level devices can be safely connected to these inputs. Each will accept balanced or unbalanced signals. The nominal input level is -50dB~-20dB.

11. Low-Z Input

Channel 1~4 accept XLR-type connectors for low impedance microphones. It can provide +48 phantom power, Other instruments are not designed for phantom power will be damaged, THOSE SHOULD BE PLUGGING INTO THE accommodated 1/4" inputs. The nominal input level is -40dB~-10dB .

13. Line/Mic Input

Channel 5~6 also accepts Microphones thru XLR-type connectors and stereo line level devices (such as synthesizers or rhythm boxes) can be connected to the Line input.

The Mic input is designed to suit a wide range of BALANCED signal with microphones of output impedance 50~600 ohms. The Line input is unbalanced, and is compatible with line level device of 600 ohms output impedance. Nominal input level is -50dB for the Microphone and -20dB for the Line signal.

You can use both the Microphones and Line inputs of given channel.

POWERPOD 1060 / 1062

1. Peak LED Indicator

Led lights when the input signal level is too high. In general, Input level should be set to the level where the LED flashes briefly on the loudest peaks only, if it flashes continuously, turn the input control down slightly. This ensures the best possible signal-to-noise ratio and dynamic range.

2. HIGH EQ

Turn to right to boost high frequencies, adding crispness to percussion from drum machines, cymbals and synths. Turn to the left to cut these frequencies, reducing sibilance or hiss. The control has a shelving response giving 15dB of boost or cut at 12kHz.

3. MID EQ

Turn to right to boost middle frequencies, which is useful for improving guitar tones. Turn to the left to cut middle frequencies to reduce nasal vocals. The control giving 15dB of boost or cut at 2.5kHz.

4. LOW EQ

The control has shelving response giving 15dB of boost or cut at 80Hz. Adding warmth to vocals or extra punch to guitars, drums and synths by turn to the right. Turn to the left to reduce stage rumble, hum or to improve a mushy sound.

5. Monitor Control

The monitor control feeds the channel signal to the Monitor.

6. Effect Control

This knob feeds the channel signal to the external effects loop (if any) and the built-in digital effect after the level control (8), and will therefore fade up and fade down not only by the setting of the Effect Control (6), but also by the Level control (8).

7. Pan Control

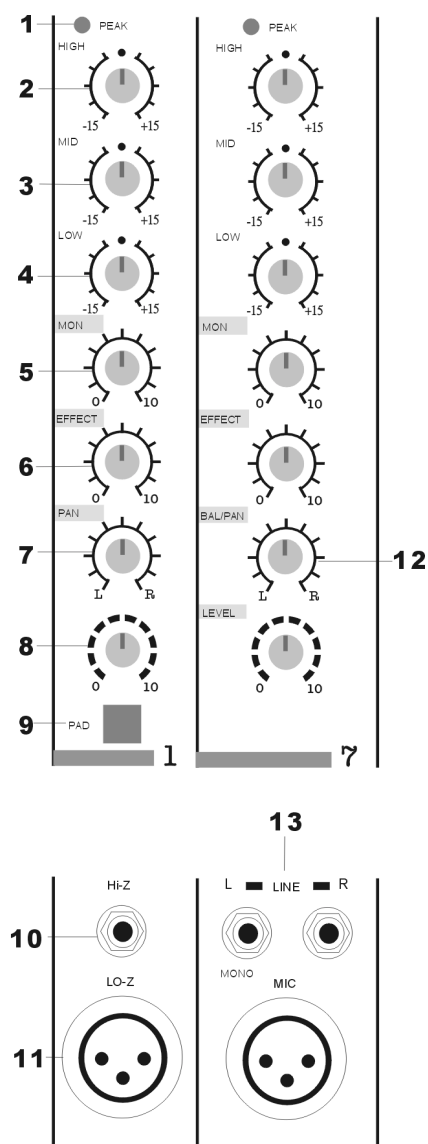
The Pan control adjusts the position of the signal in the stereo mix image.

8. Level Control

The level Control determines the proportion of the channel signal in the mix, and provides a clear visual indication of channel level.

9. Pad Switch

The pad switch attenuates the input signal by 30 dB.



10. High-Z 1/4" Input

By using the PAD (9) switch, guitars, synthesizers, drum machines, CD players and other line level devices can be safely connected to these inputs. Each will accept balanced or unbalanced signals. The nominal input level is -50dB~-20dB.

11. Low-Z Input

Channel 1 ~ 6 accept XLR-type connectors for low impedance microphones. It can provide +48 phantom power, Other instruments are not designed for phantom power will be damaged, THOSE SHOULD BE PLUGGING INTO THE accommodated 1/4" inputs. The nominal input level is -40dB~-10dB .

12. Bal/Pan

If you use the microphone this knob is functioned as Pan control, if you use the stereo input , this knob functioned as Balance control.

13. Line/Mic Input

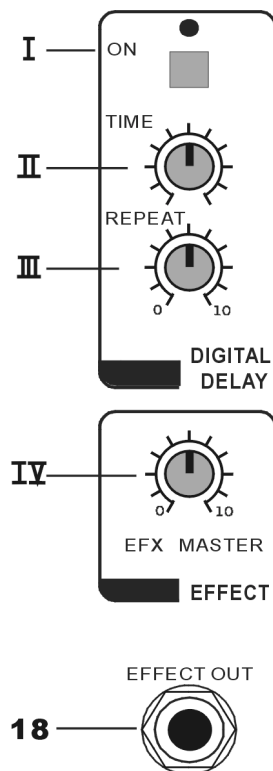
Channel 7~8 also accepts Microphones thru XLR-type connectors and stereo line level devices (such as synthesizers or rhythm boxes) can be connected to the Line input.

The Mic input is designed to suit a wide range of BALANCED signal with microphones of output impedance 50~600 ohms. The Line input is unbalanced, and is compatible with line level device of 600 ohms output impedance. Nominal input level is -50dB for the Microphone and -20dB for the Line signal

You can use both the Microphones and Line inputs of given channel

DIGITAL EFFECT SECTION

POWERPOD 615



I. Digital Delay On Switch

Press the On button lights the LED indicator. The signal processed by the built-in digital delay will feed to the Main/Monitor bus. The EFX MASTER controls the mix level of the effect sound.

II. Time

This knob adjusts the interval time of the delays; turn to the right will increase the interval time between two delays.

III. Repeat

This knob adjusts the rate of the delays, turn to the right the rate will be higher.

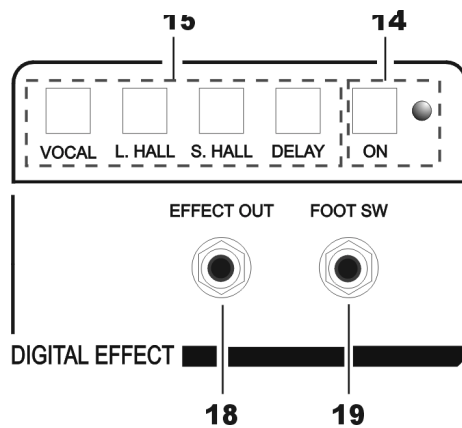
IV. EFX MASTER Control

This adjusts the effect send level of the external effect device connected to the Effect Out (18) socket; it doesn't affect the send level to the built-in effect.

18.EFFECT OUT

The input socket of an external effect device. The nominal output level and impedance +4dB/10kohms.

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14. Digital Effect on Switch

Press the On button lights the LED indicator. The signal processed by the built-in digital delay/effect will be feed to the Main/Monitor bus. The mix level of the effect sound is controlled by the EFFECT RTN (powerpod 1060) of the Main and Monitor sections.

15. Vocal /L. Hall/S. Hall/ Delay effect Switch

There are four types of effects.

Vocal...Reverb suitable for vocals

L. Hall... Typical large hall Reverb

S. Hall... Typical small hall Reverb

D. Delay ... Digital Delay

16. Effect Out Control

This adjusts the effect send level to the external socket; it doesn't affect the sent level to the built-in effect connected to the Effect Out

17. HEADPHONE Output Control

Control the output level of the headphone.

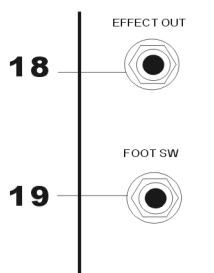
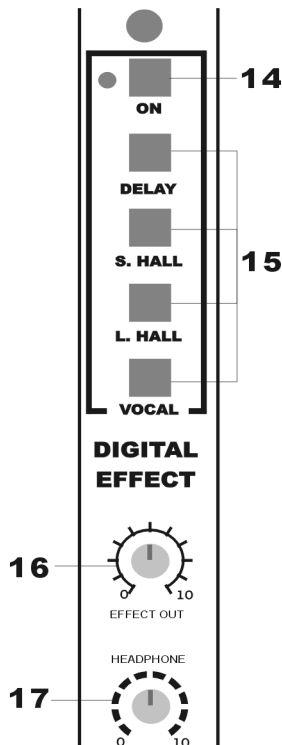
18. Effect Out

The input of an external effect device can be connected to this socket. The nominal output level and impedance are +4dB/10kohms.

19. Foot Switch Jack

1/4" socket provides the connection of foot switch and switch on and off the digital effects. The Digital Effect On (14) switch must be set to "On" for foot switch.

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MASTER CONTROL SECTION

POWERPOD 615

21. Monitor EFFECT RTN Control

This control adjusts the level of the processed effect sound returned from the built-in digital effect to the Monitor bus.

23. Monitor Master Control

Monitor Master control determines the final level of the Monitor bus. It controls both the Monitor bus signal, which is output to the speakers, and the line level signal, which is output to the Monitor socket (35).

24. Main Effect Control

Main Effect control adjusts the level of the processed effect sound returned from the built-in digital effect to the Main bus.

25. Aux In Control

This knob adjusts the level of signal from the Aux In to the Main bus.

26. Tape In Control

This knob adjusts the level of signal from the Tape In to the Main bus.

27. Main Master Control

This adjusts the final level of the Main bus. It control both the Main bus signal which is output to the speakers and the line level signal which is output to the Main output socket (34).

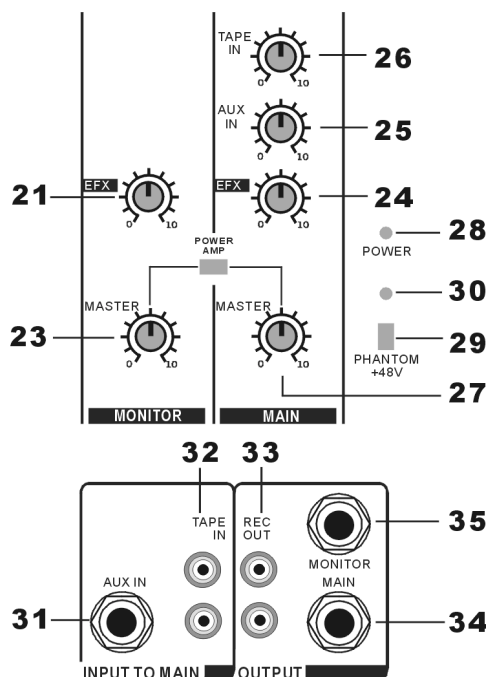
28. Power LED Indicator

It lights when the power of the mixer is turned on.

29. Phantom +48V On/Off Switch

The +48V switch applies phantom powering to the LO-Z microphone input socket for condenser microphone at Channel 1~7. Please be careful, the condenser Mic should not be plugged in with the +48V switch on.

30. Phantom Power LED Indicator



31. Aux In

It allows an external device (monaural output devices such as external effects) to be added to the Main output. The nominal output level and impedance are -10dB/600ohms.

The mono input signal please be plugging into the left channel socket.

32. Tape In

These allow the cassette recorder or CD players to be added to the Main output. The nominal output level and impedance are -10dBV/600ohms.

33. Rec Out

RECORD OUTPUT on RCA phone sockets, provides signal output for cassette deck and home audio equipment.

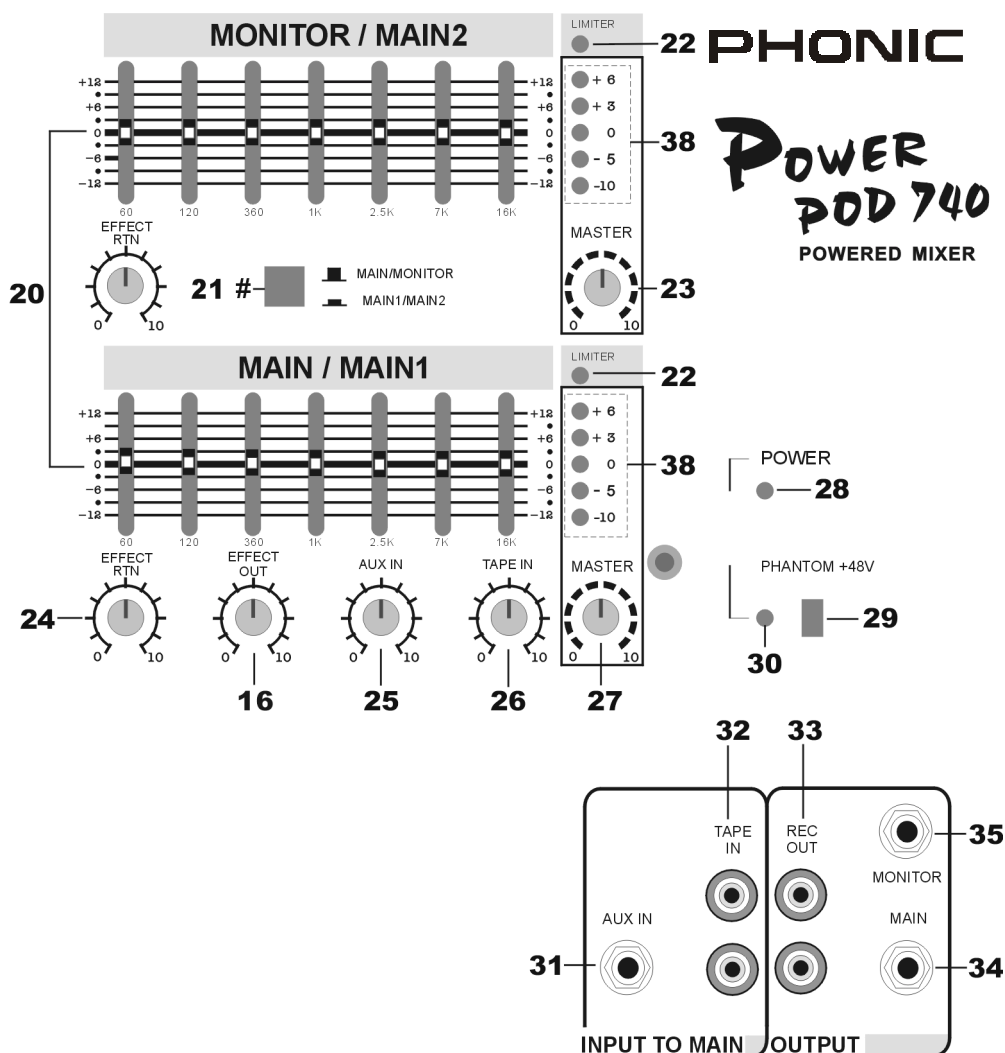
34. Main Output

This send line level signal (after the Main Master control and graphic equalizer) from the mixer to external devices (for example: power amplifier).

35. Monitor Output

This send monitor signal (after the Monitor Master control and graphic equalizer) to external devices (for example: power amplifier).

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16. Effect OUT control

This adjusts the effect send level to the external effect: it doesn't affect the send level to the built-in effect.

Equalizer and Power Amplifier Selector

This selector allows the two graphic equalizers and the built-in two-channel power amplifier to function as Main/Monitor or Main1/Main2 mode.

The Monitor Master Control (23) and Monitor Effect RTN Control (21) will only control the Monitor section even select the Main1/Main2 mode; i.e. only the equalizers and LED bars on front panel can be switched between Main/Monitor and Main1/Main2 modes.

20. Graphic Equalizer

There are two 7-band graphic equalizers that allow the user to adjust the frequency response of the Monitor and Main bus signal respectively or to adjust the Main bus signal only if the Equalizer Selector (#) is pressed to Main1/Main2 position.

The graphic equalizers provide a maximum 12dB of cut/boost for each frequency.

These equalizers are designed to suit different room acoustics, feedback control and improve the live PA sound. No amount of equalization will correct the frequency response curve of a poor loudspeaker. Always begin with all control in the "0" position and avoid excessively cutting/boosting large segments of the peculiar frequency, which would limit the system dynamic range or increase the possibility of the unpleasant feedback sound.

21. Monitor EFFECT RTN Control

This control adjusts the level of the processed effect sound returned from the built-in digital effect to the Monitor bus.

22. Limited LED Indicators

The LED lights to show the built-in limiter circuit in the power amplifier, which activated to prevent excessive input levels to the amplifier.

23. Monitor Master Control

Monitor Master control determines the final level of the Monitor bus. It controls both the Monitor bus signal, which is output to the speakers, and the line level signal, which is output to the Monitor socket (35).

For powerpod 740, this Control always acts as a Monitor Master Control no matter the Equalizer and Power Amplifier selector (#) is in Main1/Main2 mode, or main/monitor mode.

24. Main Effect RTN Control

Main Effect RTN control adjusts the level of the processed effect sound returned from the built-in digital effect to the Main bus.

25. Aux In Control

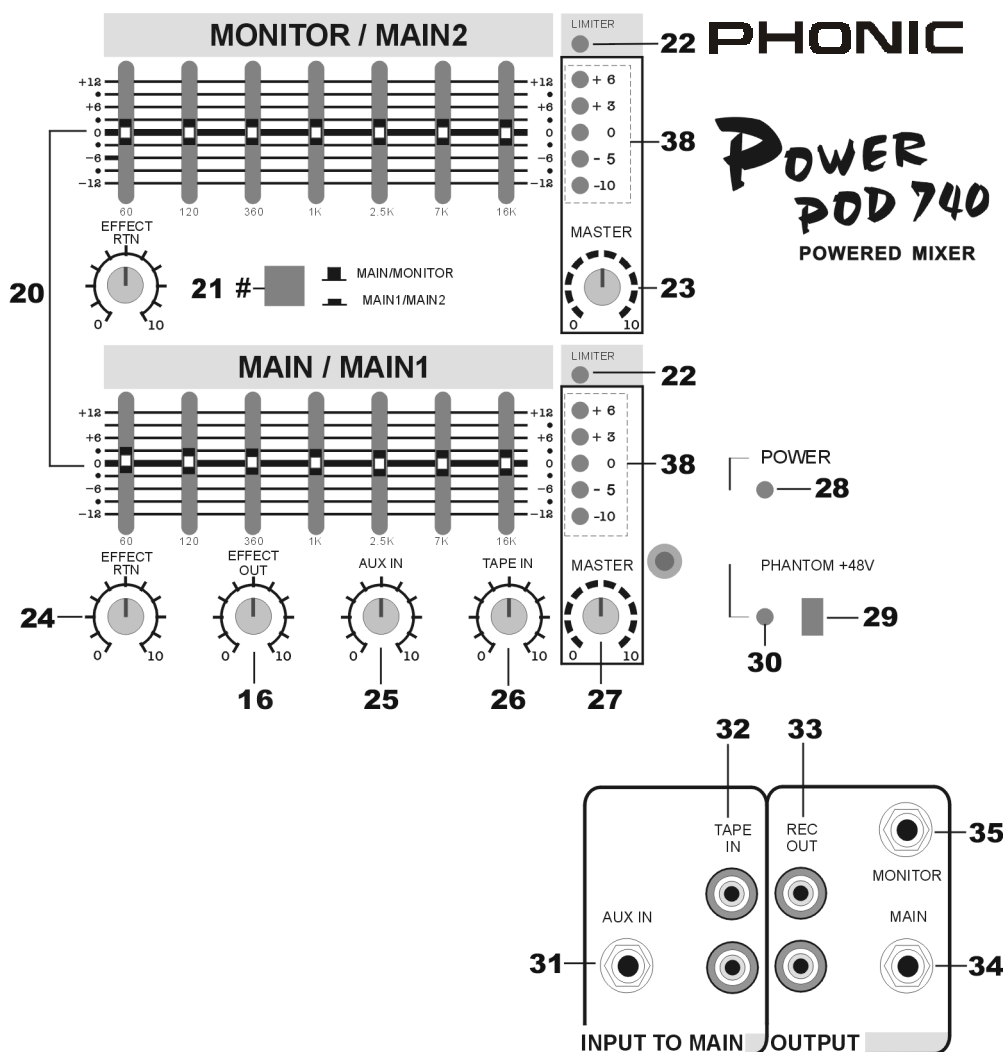
This knob adjusts the level of signal from the Aux In to the Main bus.

26. Tape In Control

This knob adjusts the level of signal from the Tape In to the Main bus.

27. Main Master Control

This adjusts the final level of the Main bus. It control both the Main bus signal which is output to the speakers and the line level signal which is output to the Main output socket (34).



28. Power LED Indicator

It lights when the power of the mixer is turned on.

29. Phantom +48V On/Off Switch

The +48V switch applies phantom powering to the LO-Z microphone input socket for condenser microphone at Channel 1~7. Please be careful, the condenser Mic should not be plugged in with the +48V switch on.

30. Phantom Power LED Indicator

It lights when the Phantom Power switch (29) on.

31. Aux In

It allows an external device (monaural output devices such as external effects) to be added to the Main output. The nominal output level and impedance are -10dB/600ohms.

The mono input signal please plug into the left channel socket.

32. Tape In

These allow the cassette recorder or CD players to be added to the Main output. The nominal output level and impedance are -10dBV/600ohms.

33. Rec Output

RECORD OUTPUT on RCA phone sockets, provides signal output for cassette deck and home audio equipment.

34. Main Output

This send line level signal (after the Main Master control and graphic equalizer) from the mixer to external devices (for example: power amplifier).

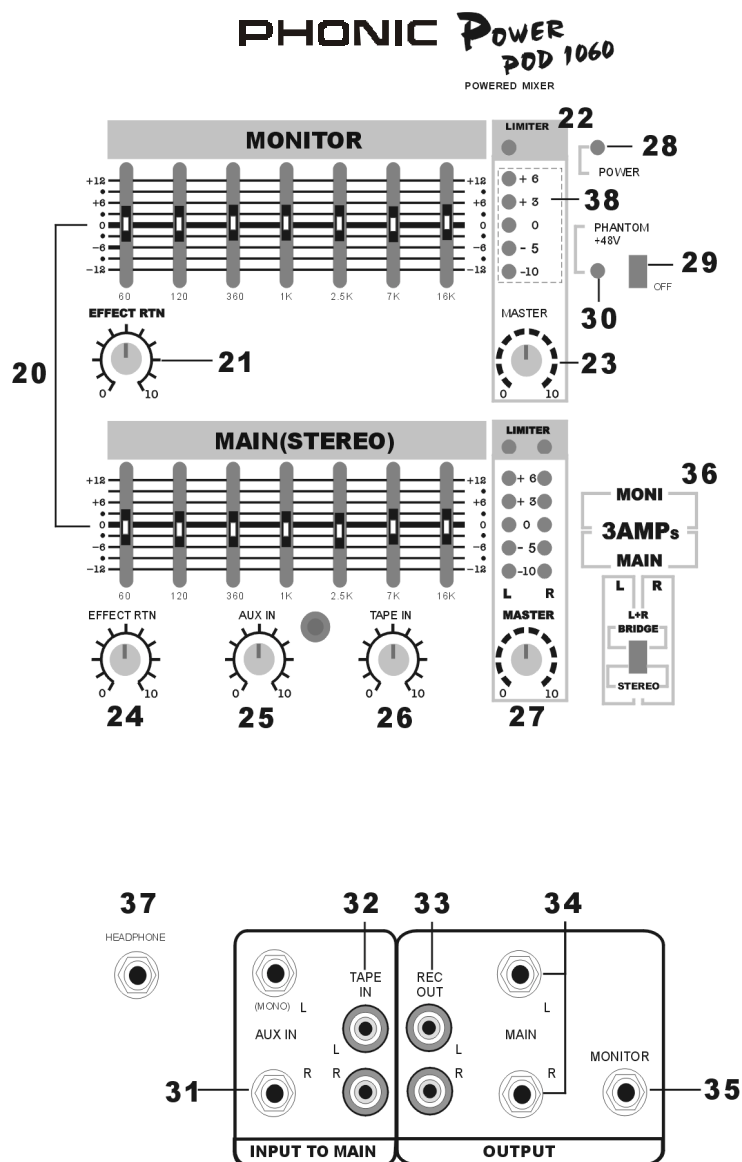
35. Monitor Output

This send monitor signal (after the Monitor Master control and graphic equalizer) to external devices (for example: power amplifier).

38. Level Meter Indicator

The 3-color peak reading led level meter can show the output level of the main mix or monitor, the indicator is giving you a constant warning of excessive peaks in the signals which might cause overloading. To avoid distortion, adjust the output level control to make indicator lights occasionally at the "0" position.

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20. Graphic Equalizer

There are three 7-band graphic equalizers that allow the user to adjust the frequency response of the Monitor and Main stereo bus signal respectively. The graphic equalizers provide a maximum 12dB of cut/boost for each frequency.

These equalizers are designed to suit different room acoustics, feedback control and improve the live PA sound. No amount of equalization will correct the frequency response curve of a poor loud-speaker. Always begin with all control in the "0" position and avoid excessively cutting/boosting large segments of the peculiar frequency, which would limit the system dynamic range or increase the possibility of the unpleasant feedback sound.

21. Monitor EFFECT RTN Control

This control adjusts the level of the processed effect sound returned from the built-in digital effect to the Monitor bus.

22. Limited LED Indicators

The LED lights to show the built-in limiter circuit in the power amplifier, which activated to prevent excessive input levels to the amplifier.

23. Monitor Master Control

Monitor Master control determines the final level of the Monitor bus. It controls both the Monitor bus signal, which is output to the speakers, and the line level signal, which is output to the Monitor socket (35).

24. Main Effect RTN Control

Main Effect RTN control adjusts the level of the processed effect sound returned from the built-in digital effect to the Main bus.

25. Aux In Control

This knob adjusts the level of signal from the Aux In to the Main bus.

26. Tape In Control

This knob adjusts the level of signal from the Tape In to the Main bus.

27. Main Master Control

This adjusts the final level of the Main bus. It controls both the Main bus signal which is output to the speakers and the line level signal which is output to the Main output socket (34).

Powerpod1062 is different, please refer to item 39.

28. Power LED Indicator

It lights when the power of the mixer is turned on.

29. Phantom +48V On/Off Switch

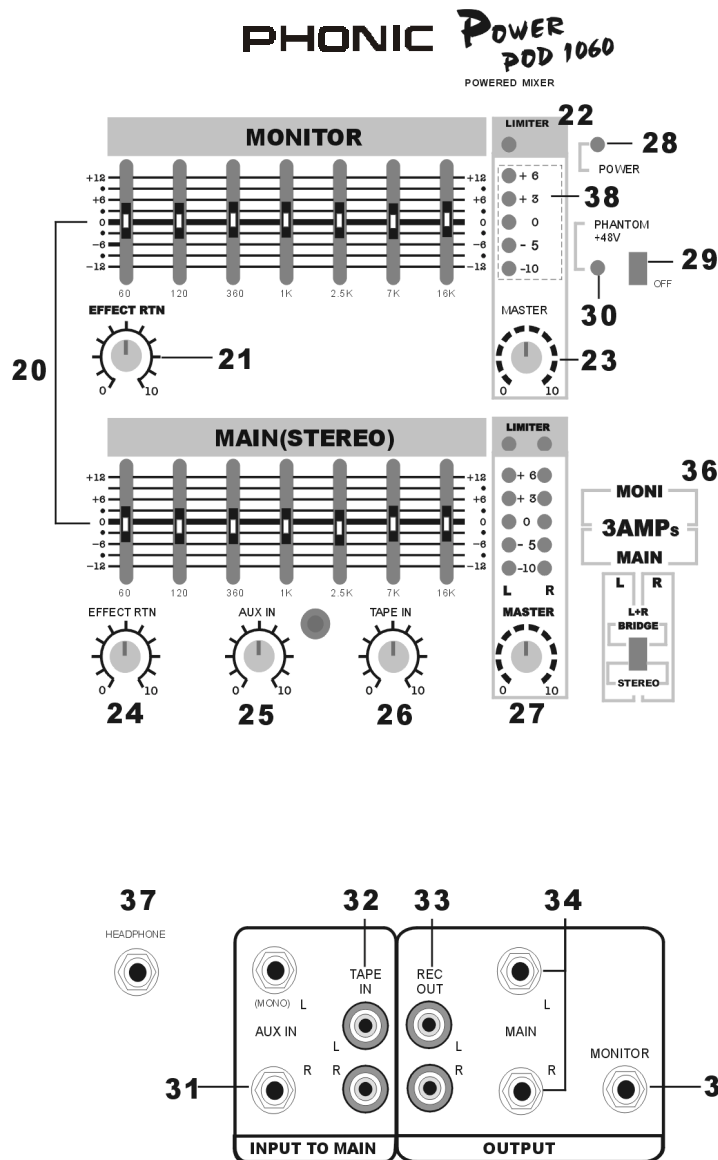
The +48V switch applies phantom powering to the LO-Z microphone input socket for condenser microphone at Channel 1~8. Please be careful, the condenser Mic should not be plugged in with the +48V switch on.

30. Phantom Power LED Indicator

It lights when the Phantom Power switch (29) on.

31. Aux In

It allows an external device (monaural output devices such as external effects) to be added to the Main output. The nominal output level and impedance are -10dB/600ohms.



32. Tape In

These allow the cassette recorder or CD players to be added to the Main output. The nominal output level and impedance are -10dBV/600ohms.

33. Rec Output

RECORD OUTPUT on RCA phone sockets, provides signal output for cassette deck and home audio equipment.

34. Main Output

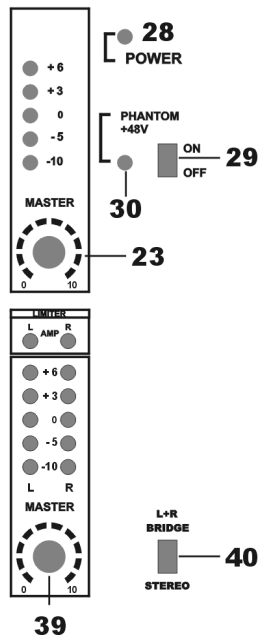
This send line level signal (after the Main Master control and graphic equalizer) from the mixer to external devices (for example: power amplifier).

35. Monitor Output

This send monitor signal (after the Monitor Master control and graphic equalizer) to external de-

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POWERED MIXER



36. Bridge/Stereo selector

This selector can select the amplifier to be bridged as 400W main mono and 200W monitor mono or 200W main stereo and 200W monitor mono.

Powerpod1062 is different, please refer to item 40.

37. Headphone Output

Headphone connect socket.

38. Level Meter Indicator

The 3-color peak reading led level meter can show the output level of the main mix or monitor, the indicator is giving you a constant warning of excessive peaks in the signals which might cause overloading. To avoid distortion, adjust the output level control to make

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39. Level Meter Indicator

This adjust the final level of main L/R. It controls both the Main bus signal which is output to the speakers and the line level signal which is output to the Main L/R socket (34). The level meter indicates the output level of Main L/R and two red LEDs indicate if these two built-in limiters are activated.

40. OPERATING MODE SELECT

This selector allows user to set the amplifier to be bridged as 600W main mono or 300W + 300W main stereo.

REAR PANEL DESCRIPTION

POWERPOD 615

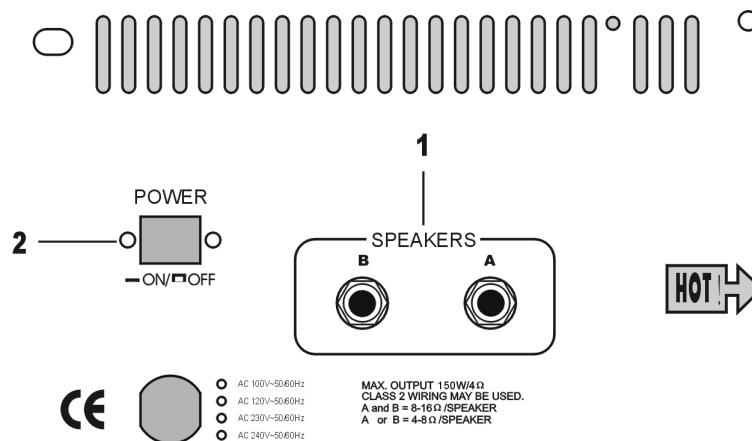
1. Speaker Output socket A and B

Speakers can be connected to these sockets.

Two speakers can be connected to the speaker A and B sockets, when using the A and B sockets at the same time, do connect 8~16 ohms speaker. When using the A or B socket only, connect 4~8 ohms speaker.

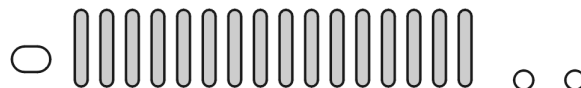
2. Power Switch

This switches the Powerpod 615 on and off.



ATTENTION VOYEZ LE MODE D'EMPLOI POUR LA CONNEXION DES ENCEINTES.
CAUTION DONT TOUCH THE HEATSINK WHEN THE POWERPOD 615 IS IN USE. IT CAN GET VERY HOT.
CAUTION TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT REMOVE COVER.
NO USER SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.
WARNING TO REDUCE THE RISE OF FIRE OR ELECTRIC SHOCK,
DO NOT EXPOSE THIS PRODUCT TO RAIN OR MOISTURE.
AVIS RISQUE DE CHOC ELECTRIQUE-NE PAS OUVRIR.

PHONIC POWERED MIXER
MODEL POWERPOD 615

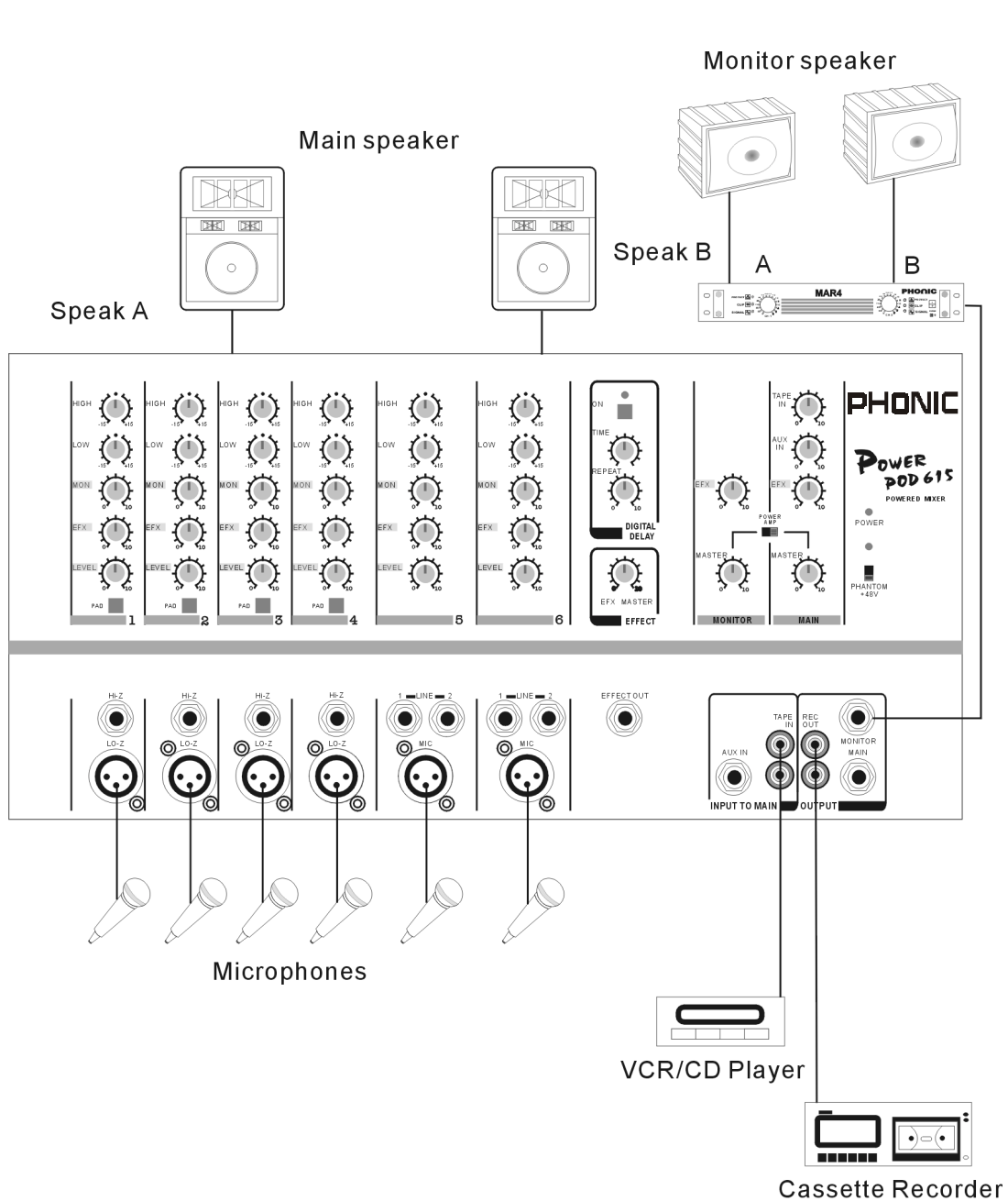


Additional amplifiers can be connected to the Main and Monitor sockets of the front panel.



APPLICATION 1- CONFERENCE PA SYSTEM/ KARAOKE SYSTEM

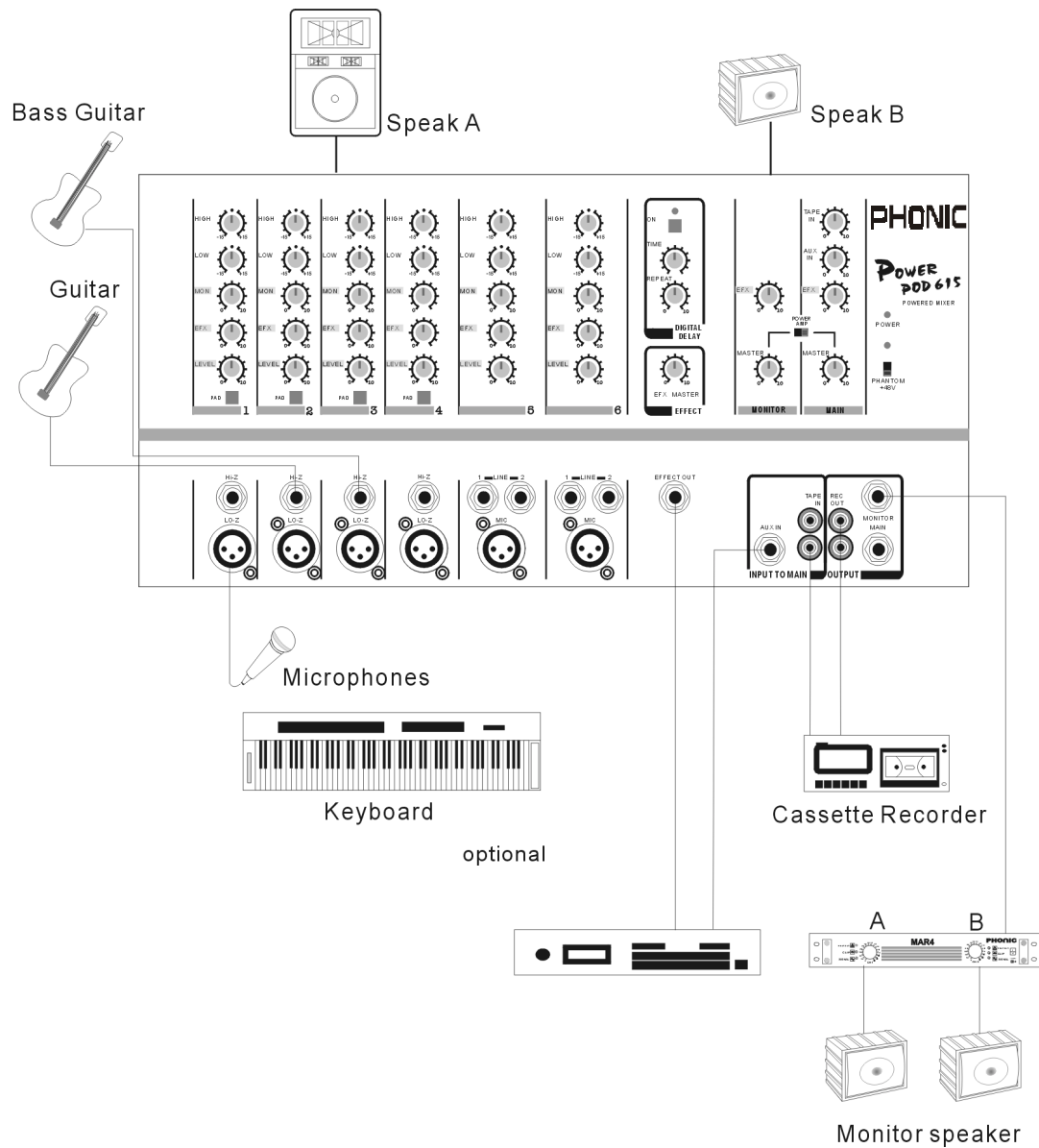
The Powerpod 615 is ideal for a conference PA system and Karaoke.



Note: A VCR/CLD/CD/Cassette player can be connected to the Line input of Channel 5-6.

APPLICATION 2- LIVE BAND

If you use an external effect, we suggest that you turn down the EFX controls of the Main and Monitor section.



POWERPOD 740

1. Power Amplifier Select Switch

Select the signals output to the built-in two-channel power amplifier, There are two settings as Following:

- **Bridge mode**

Bridge mode utilizes both channels (1 and 2) as a single mono block. Only the Main signal will be output from the Bridge socket.

- **Main-Main/Monitor**

Two channels of the amplifier used independently, In Main1/Main2 mode, the Main bus signal will be output BOTH from the Power Amp 1 A/B and Amp 2 A/B SOCKETS. In Main/Monitor mode, the Main bus signal will be output from the Power Amp 1 A/B sockets, and the Monitor bus signal will be output from the Power Amp 2 A/B sockets.

2. Speaker Output Jacks

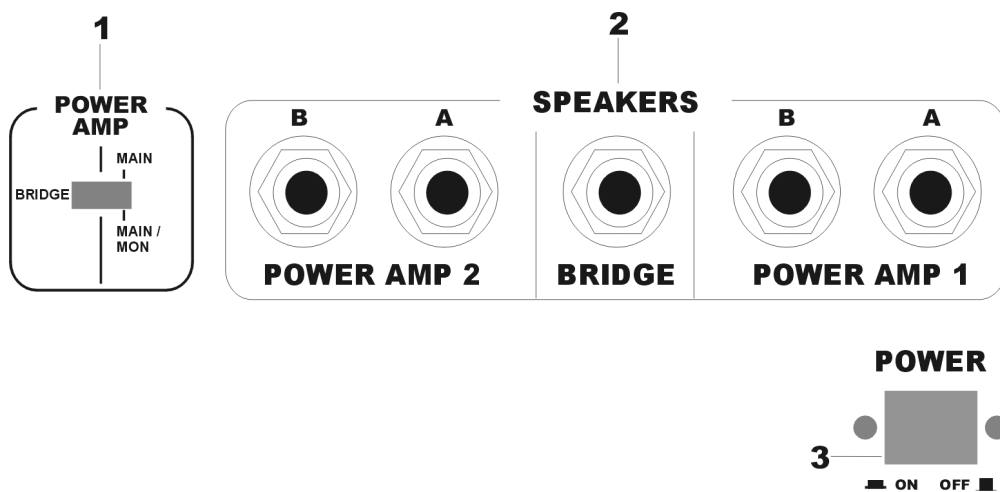
Speakers can be connected to these sockets, two channels of the amplifier can be used independently (maximum output 200W+200W) or in bridge connection (maximum output 400W).

Two speakers can be connected to the Power Amp 1 A/B SOCKETS and two more to the Power amp 2 A/B sockets (for a total of four speakers). However, when using the A and B sockets at the same time, do connect 8~16 ohms speakers. When using the A or B socket only, connect 4~8 ohms speakers. Be careful; in this case do not connect any speaker to the Bridge socket.

In a bridge connection, only one speaker can be connected to the Bridge socket, and must be an 8~16 ohms speaker. Be careful do not connect speakers to the Power Amp 1/2 A/B sockets.

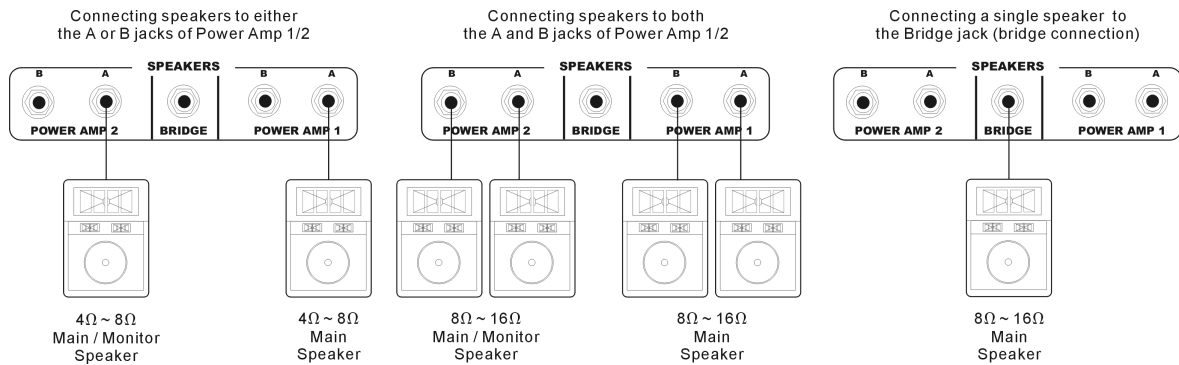
3. Power Switch

This switches the Powerpod 740 on and off.



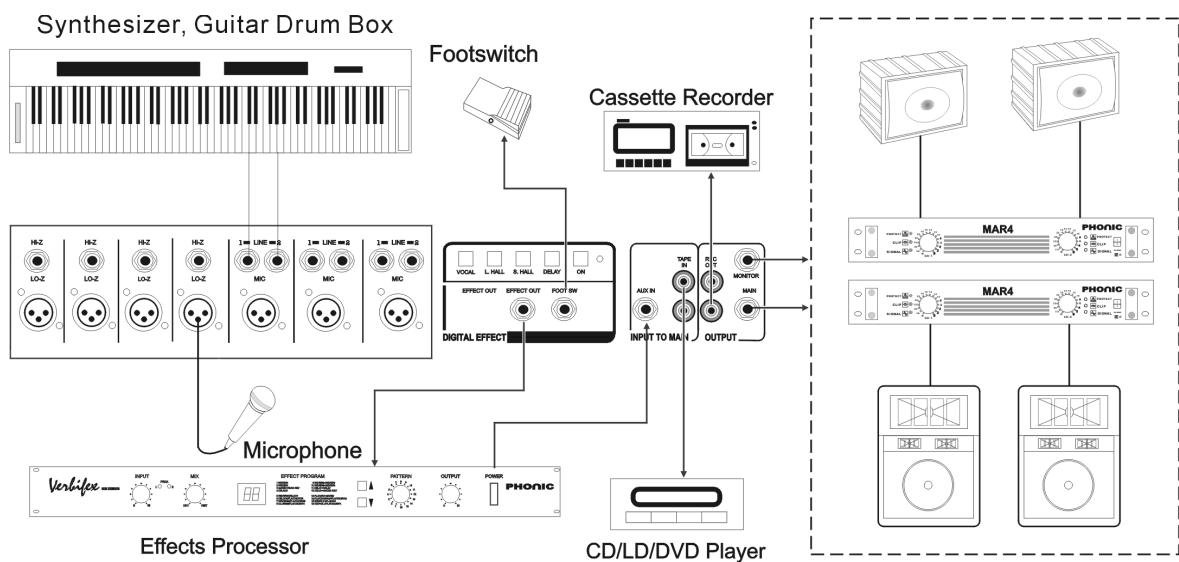
SPEAKER CONNECTION

There are three ways of connection as it follows.



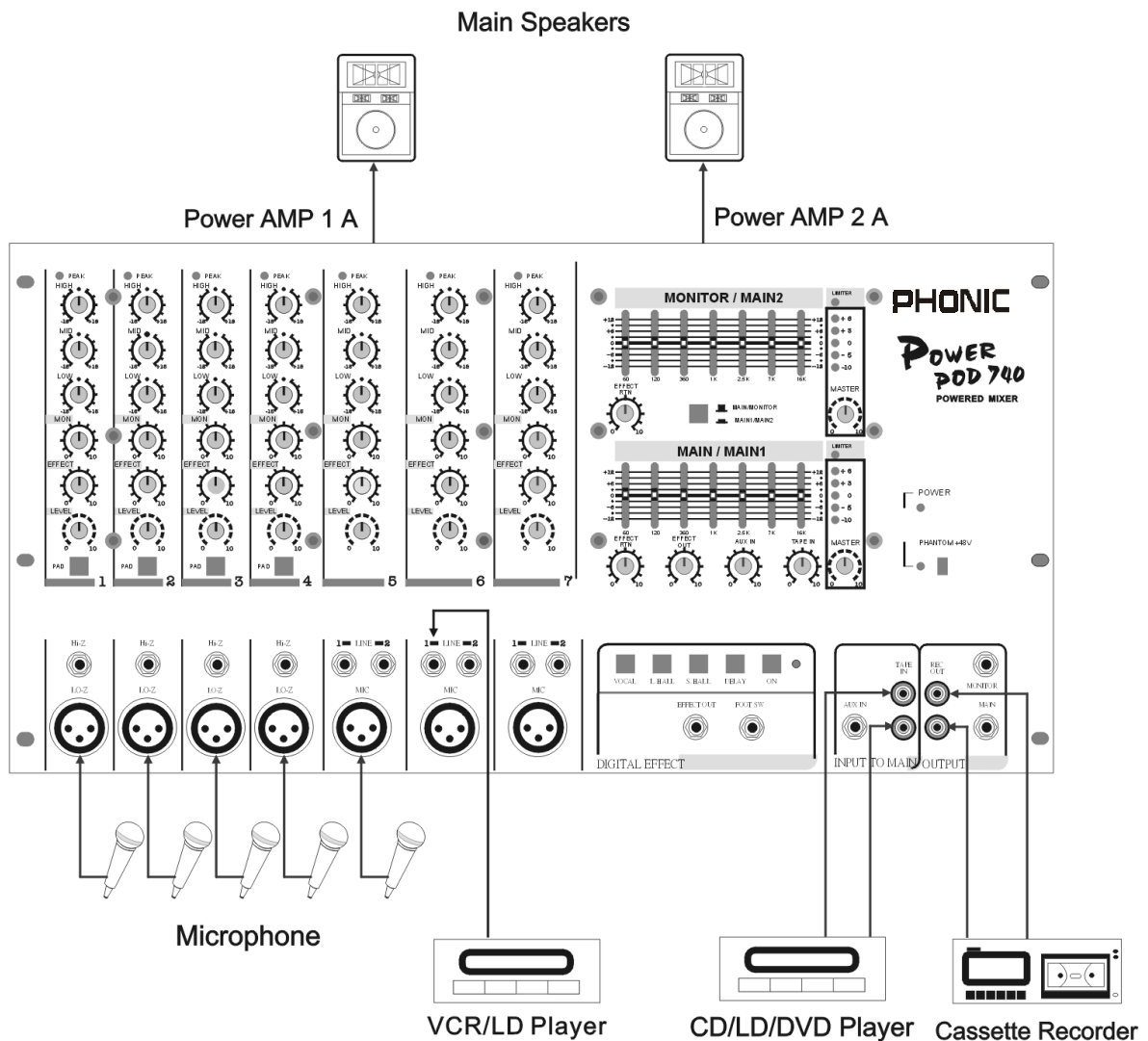
SAMPLE CONNECTION:

Monitor jacks on the front panel.



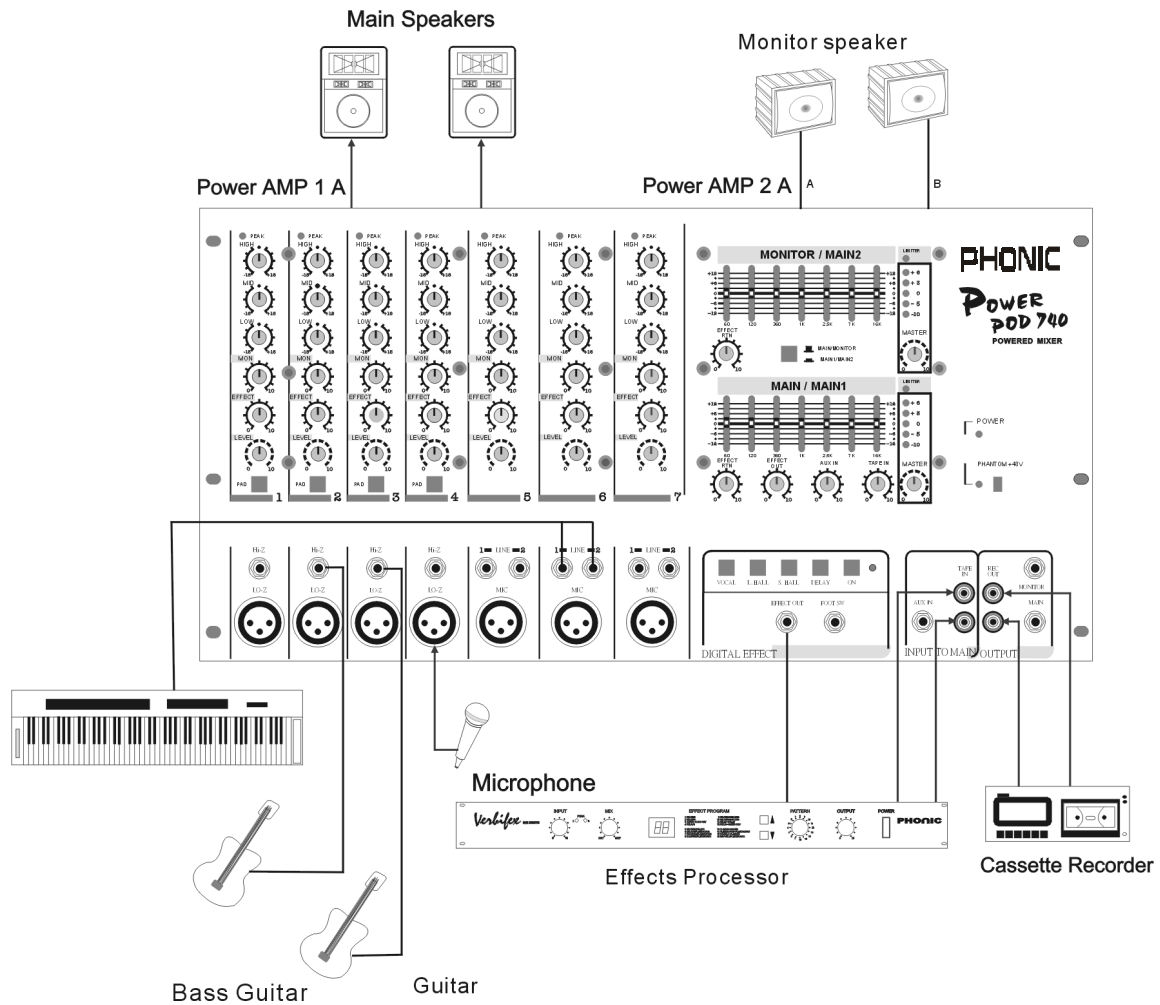
APPLICATION 1- CONFERENCE PA SYSTEM/ KARAOKE SYSTEM

The Powerpod 740 is ideal for a conference PA system and Karaoke.



APPLICATION 2- LIVE BAND

If you use an external effect, we suggest that you turn down the Effect controls) of the Main and Monitor section.



POWERPOD 1060 / 1062

1. Monitor Speaker out socket

One channel of the amplifier drives the Monitor bus signal; two speakers can be connected to those sockets. Powerpod1062 does not have the monitor speaker out sockets.

2. Speaker Output

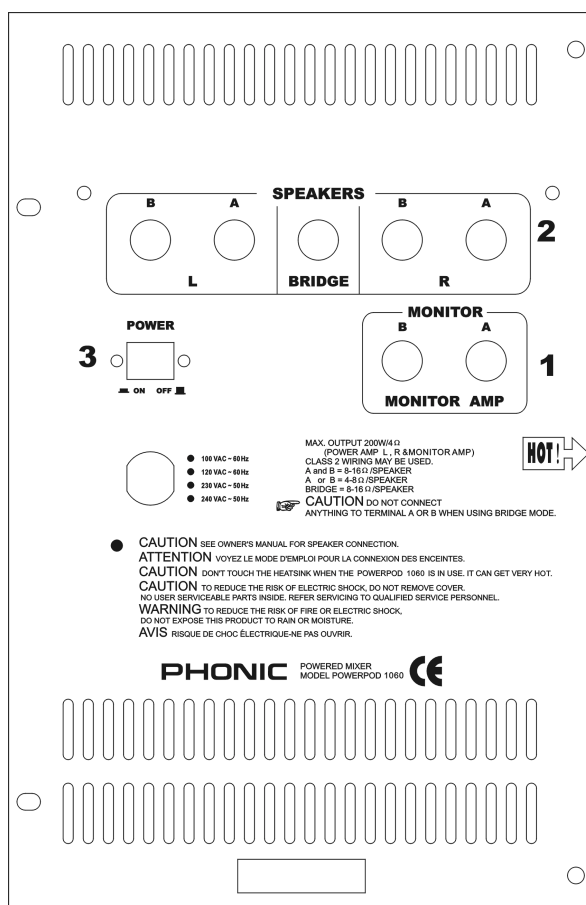
Speakers can be connected to these sockets, three channels of the amplifier can be used independently (maximum output 3x200W) or in bridge connection (maximum output 400W+200W).

Two speakers can be connected to the Power Amp 1 A/B SOCKETS and two more to the Power amp 2 A/B sockets (for a total of four speakers). However, when using the A and B sockets at the same time, do connect 8~16 ohms speakers. When using the A or B socket only, connect 4~8 ohms speakers. Be careful; in this case do not connect any speaker to the Bridge socket.

In a bridge connection, only one speaker can be connected to the Bridge socket, and must be an 8~16 ohms speaker. Be careful do not connect speakers to the Power Amp 1/2 A/B sockets.

3. Power Switch

This switches the Powerpod 1060 on and off.



SPEAKER CONNECTION

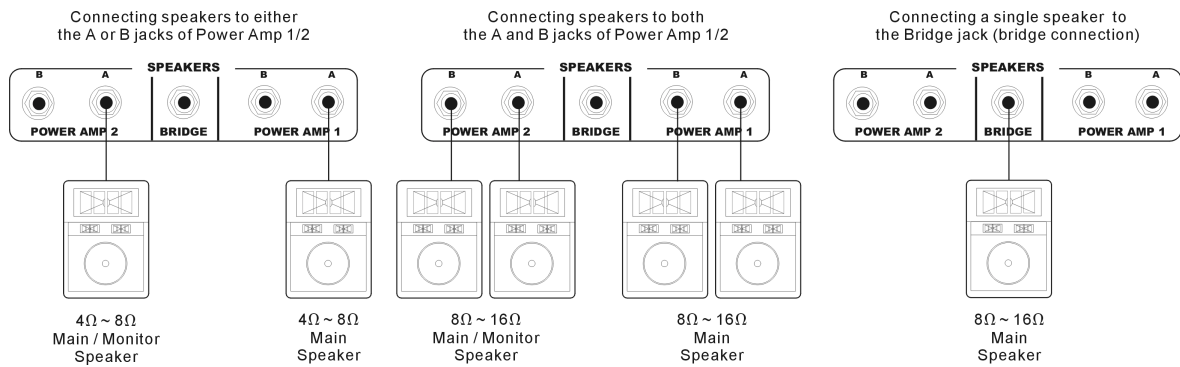
There are four ways of connection as following:

Connect one speaker to A or B SOCKET of the power amp 1 and 2

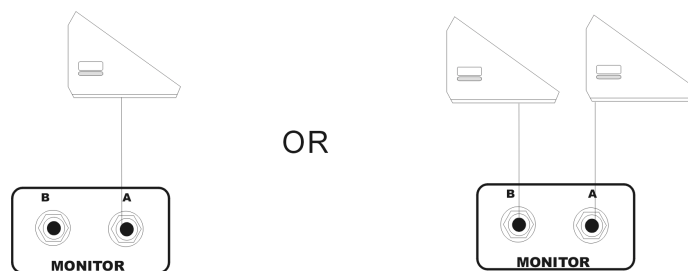
Connect two speakers to both A and B sockets of the power amp 1 and 2

Connect one speaker to bridge socket

Connect one or two speakers to monitor speaker sockets

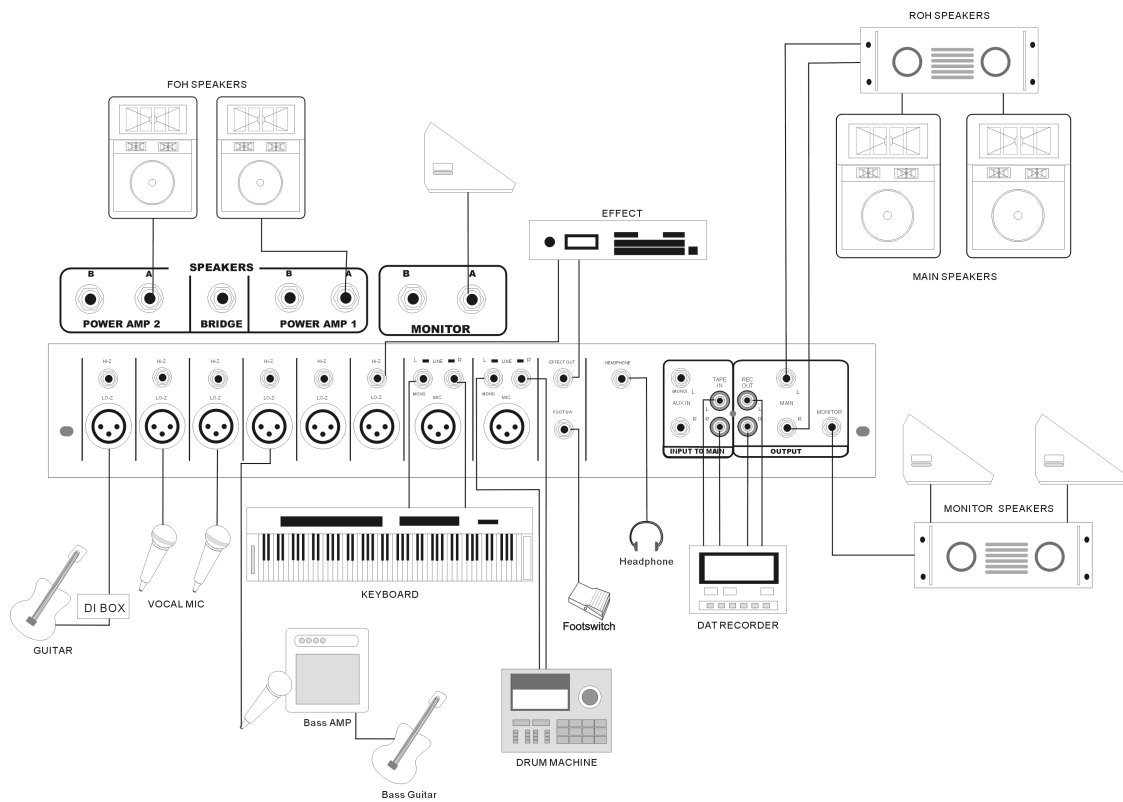


Connect one or two speakers to monitor speaker sockets



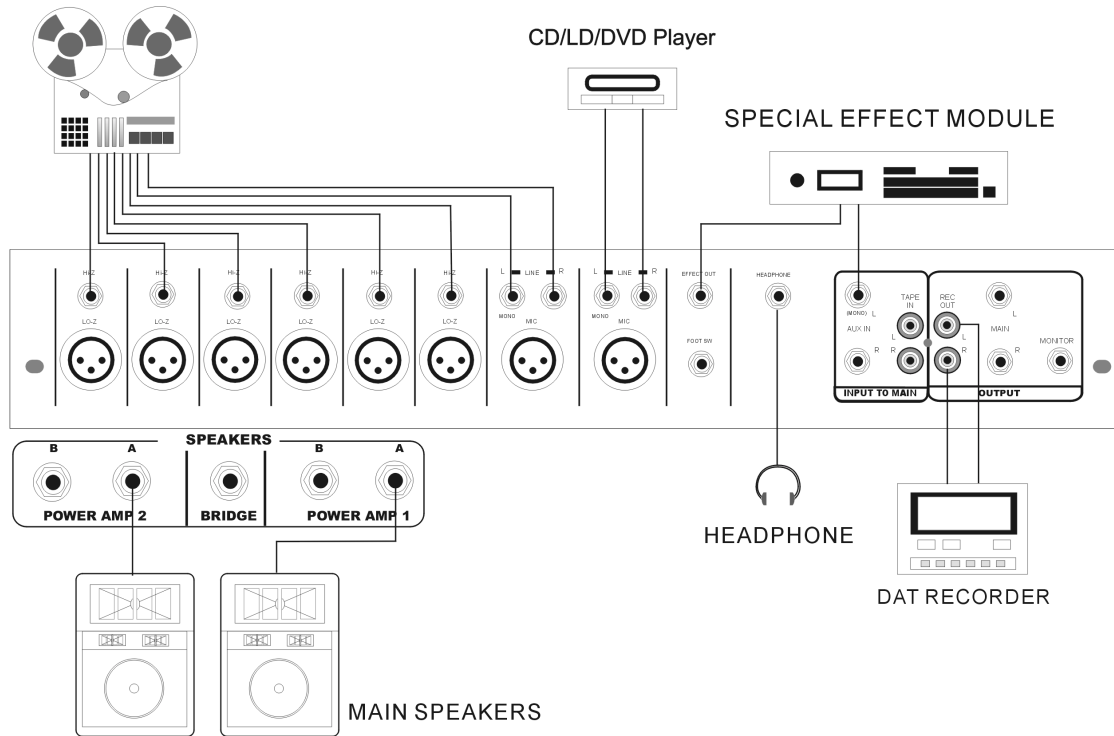
SAMPLE CONNECTION:

Additional amplifiers can be connected to the Main and Monitor output sockets of the front panel.



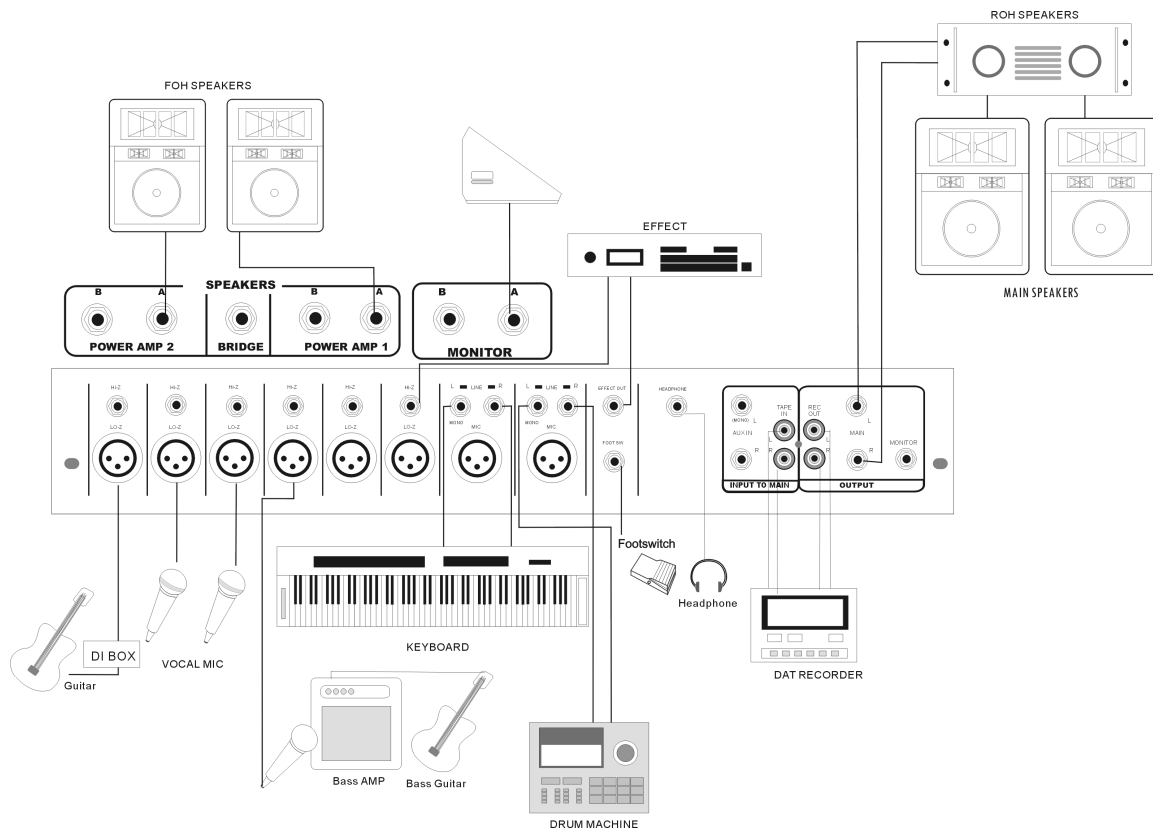
APPLICATION 1 – MULTI-TRACK MIXDOWN

MULTITRACK RECORDER



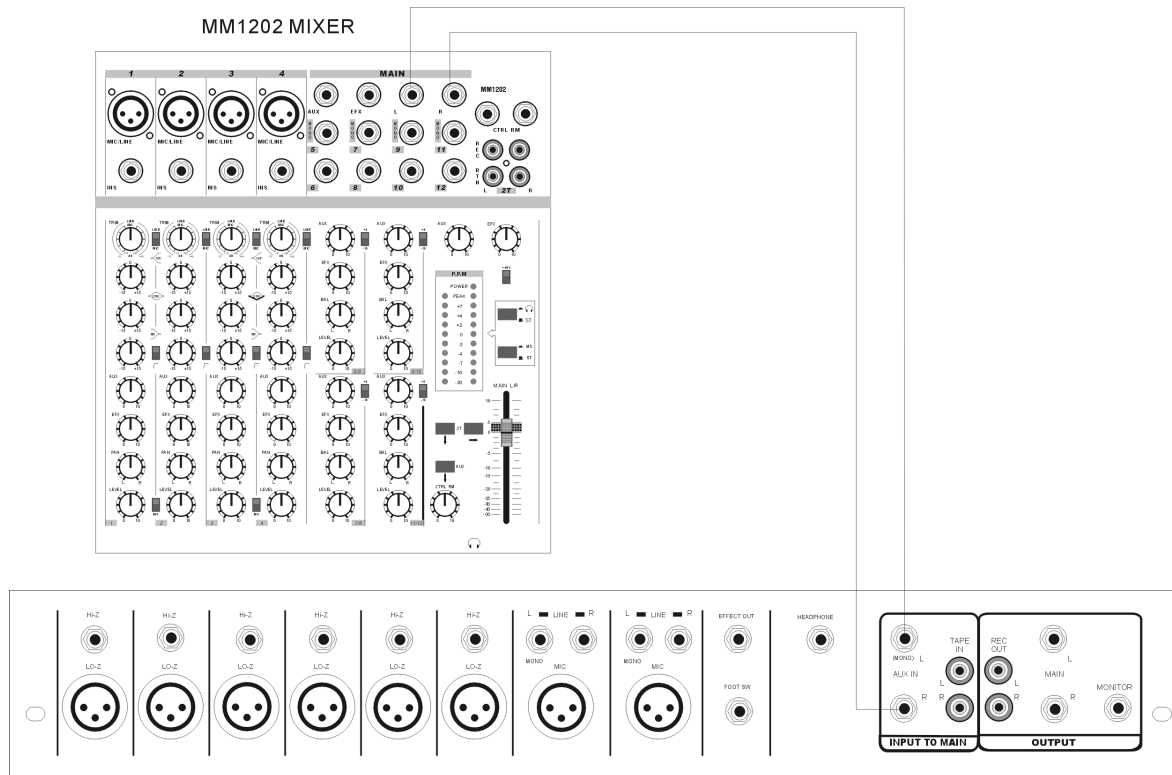
APPLICATION 2 - LIVE BAND

If you use an external effect, we suggest that you turn down the Effect controls of the Main and Monitor section.



APPLICATION 3 – SUBMIXING

Using POWERPOD 1060 with another mixer.



SPECIFICATIONS POWERPOD 615

| | |
|--|---|
| Maximum Voltage Gain Pad off, input channel fader maximum, main/monitor level control at maximum. Channel tone control at center. | 80dB, channel in (Lo-Z or Mic, channel 1 to 6) to power amp out, 4 ohm load. 68dB, channel in (Hi-Z, channel 1 to 4) to power amp out, 4 ohm load. 31dB, channel in (Line, channel 5~6) to power amp out, 4 ohm load. 66dB, channel in (Lo-Z or Mic, channel 1 to 6) to Main/Monitor output 54dB, channel in (Hi-Z, channel 1 to 4) to Main/Monitor output. 19dB, channel in (Line, channel 5 to 6) to Main/Monitor output. 66dB, channel in (Lo-Z or Mic, channel 1 to 6) to Effect output. 54dB, channel in (Lo-Z or Mic, channel 1 to 6) to REC output. 42dB, channel in (Hi-Z, channel 1 to 4) to REC output. 6dB, channel in (Line, channel 5 to 6) to REC output. 26dB, Aux in to Main output. 17dB, Tape In to Main output. |
| Nominal Input Level | -62dBu, Lo-Z or Mic input. -50dBu, Hi-Z input -16dBV, Line input (Single input driven) -10dBV, Line input (Both input driven) -15dBV, Tape input. -20dBu, Aux input. |
| Nominal Output Level | +4dBu, Main output. +4dBu, Monitor output. +4dBu, Effect output. |
| Maximum Output Level | +22dBu, Main, Monitor, Effect output. +8dBV, REC output. 150 watts into 4 ohm, THD<0.12% at 1KHz, Power amp output. |
| PAD attenuation | -30dB |
| Impedance | 2.2 K Ω , Lo-Z input. 2.2 K Ω , Mic input. 5.1 K Ω , Hi-Z input. 13 K Ω , Line input. 30 K Ω , Tape input. 10 K Ω , Aux input. 560 Ω , Main, Monitor, Effect output. 2.2 K Ω , REC output. |
| Frequency Response | 20Hz ~ 20KHz \pm 1dB, Main, Monitor, Effect, REC output at nominal level 20Hz ~ 20KHz \pm 1dB, Power amp out at 2 watts into 4 ohm. |
| THD | <0.25%, at 20Hz, 150 watts into 4 ohm. <0.12%, at 1KHz, 150 watts into 4 ohm <0.30%, at 20KHz, 150 watts into 4 ohm |
| Noise | Microphone E.I.N. -114dBm -86dBu, Main output, All level minimum. -88dBu, Monitor output, All level minimum. -88dBu, Effect output, All level minimum. -61dBu, Power amp output, All level minimum. -67dBu, Main output, Level at Max, channel at minimum. -64dBu, Monitor output, Level at Max, channel at minimum. -68dBu, Effect output, Level at Max, channel at minimum. -43dBu, Power amp output, Level at Max, channel at minimum. -48dBu, Main output, Level and one channel at Max, others min. -48dBu, Monitor output, Level and one channel at Max, others min. |
| Crosstalk, 1KHz | -68dB, any adjacent channel. |
| Channel EQ control | +/-15dB at 80Hz and 12KHz. |
| Digital Delay Effect | Time: 90msec~220msec. |
| Phantom Power | +48VDC via master switches to Lo-Z and Mic inputs. Current limiting/ |
| Power Consumption | 150 watts |
| Dimension WxHxD | 47x26.8x28 cm |
| Weight | 12.53kg |

For continue improving product performance, specifications are subject to change without notice.

POWERPOD 740

| | | |
|---|---|---------------------------------------|
| Maximum Voltage Gain (Pad: Off) | 86dB Ch In (Lo-Z) to Power Amp Out (Ch1-4) 66dB Ch In (Lo-Z) to Main Out, Monitor Out (Ch1-4) 72dB Ch In (Lo-Z) to Effect Out (Ch1-4) 50dB Ch In (Lo-Z) to Rec Out (Ch1-4) 54dB Ch In (Lo-Z) to Main Out, Monitor Out (Ch1-4) 25dB Aux In to Main Out 26dB Tape In to Main Out 73dB Mic In to Main Out, Monitor Out (Ch5-7) 28dB Line In to Main Out, Monitor Out (Ch5-7) | |
| Input Channel Equalization | + 15dB Maximum High: 12kHz (shelving) Mid: 2.5kHz (peaking) Low: 80Hz (shelving) | |
| Frequency Response | 20Hz~20kHz +1dB, -3dB @ 1W output into 8 Ω (Power Amp Out) 20Hz~20kHz +1dB, -3dB @ +4dB output into 10k Ω (Main Out, Monitor Out, Effect Send) | |
| Maximum Output Power | 2X200W/4 Ω @0.5% THD at 1KHz | |
| Total Harmonic Distortion | < 0.3% @ 20Hz~20kHz, 100W output into 4 Ω (Power Amp Out) <0.3% @ 20Hz~20kHz, +14dBu output into 10k Ω (Main Out, Monitor Out, Effect Send) | |
| Hum & Noise (Average, Rs=150 Ω) (Weighting: I.H.F-A.) | -122dBm equivalent input noise, -63dBm residual output noise(Power Amp Out) | |
| | -78dBm residual output noise (Main out, Monitor Out, Effect Send) | |
| | -73dBm (77dB S/N) Main Out, Monitor Out | All channel level controls at minimum |
| | -40dBm (44dB S/N) Main Out, Monitor Out | One channel level control at maximum |
| | -74dBu (78dB S/N) Effect Send | All channel level controls at minimum |
| | -34dBu (38dB S/N) Effect Send | One channel level control at maximum |
| Crosstalk at 1kHz | 63dB adjacent input, 63dB input to output | |
| Graphic Equalizer | 7 bands (60, 120, 360, 1k, 2.5k, 7k, 16k Hz) + 12dB Maximum | |
| Internal Digital Effect | 4 types (Digital Delay, Vocal, L. Hall, S. Hall)) | |
| Phantom Power | +48V is supplied to electrically balanced inputs for powering condenser microphones via 6.8k Ω current limiting/ isolation resistors. | |
| Limiter LED On | Output Level: 36dB | |
| Foot Switch | Digital Effect Mute: on/off | |
| Power consumption | 200W | |
| Dimensions (WxHxD) | 47x27x28cm | |
| Weight | 15.6KG | |

For continue improving product performance, specifications are subject to change without notice.

POWERPOD 1060 / 1062

| | | |
|---|---|---------------------------------------|
| Maximum Voltage Gain (Pad: Off) | 86dB Ch In (Lo-Z) to Power Amp Out (Ch1-4) 66dB Ch In (Lo-Z) to Main Out, Monitor Out (Ch1-4) 72dB Ch In (Lo-Z) to Effect Out (Ch1-4) 50dB Ch In (Lo-Z) to Rec Out (Ch1-4) 54dB Ch In (Lo-Z) to Main Out, Monitor Out (Ch1-4) 25dB Aux In to Main Out 26dB Tape In to Main Out 73dB Mic In to Main Out, Monitor Out (Ch7-8) 28dB Line In to Main Out, Monitor Out (Ch7-8) | |
| Input Channel Equalization | + 15dB Maximum High: 12kHz (shelving) Mid: 2.5kHz (peaking) Low: 80Hz (shelving) | |
| Frequency Response | 20Hz~20kHz +1dB, -3dB @ 1W output into 8 Ω (Power Amp Out) 20Hz~20kHz +1dB, -3dB @ +4dB output into 10k Ω (Main Out, Monitor Out, Effect Send) | |
| Maximum Output Power | Powerpod1060 3x200W/4 Ω Powerpod1062 2X300W/4 Ω @0.5% THD at 1KHz | |
| Total Harmonic Distortion | < 0.3% @ 20Hz~20kHz, 100W output into 4 Ω (Power Amp Out) <0.3% @ 20Hz~20kHz, +14dB output into 10k Ω (Main Out, Monitor Out, Effect Send) | |
| Hum & Noise (Average, Rs=150Ω) (Weighting: I.H.F-A.) | -122dB equivalent input noise, -63dB residual output noise(Power Amp Out) | |
| | -78dB residual output noise (Main out, Monitor Out, Effect Send) | |
| | -73dB (77dB S/N) Main Out, Monitor Out | All channel level controls at minimum |
| | -40dB (44dB S/N) Main Out, Monitor Out | One channel level control at maximum |
| | -74dB (78dB S/N) Effect Send | All channel level controls at minimum |
| | -34dB (38dB S/N) Effect Send | One channel level control at maximum |
| Crosstalk at 1kHz | 63dB adjacent input, 63dB input to output | |
| Graphic Equalizer | 3X7 bands (60, 120, 360, 1k, 2.5k, 7k, 16k Hz) + 12dB Maximum | |
| Internal Digital Effect | 4 types (Digital Delay, Vocal, L Hall, S Hall)) | |
| Phantom Power | +48V is supplied to electrically balanced inputs for powering condenser microphones via 6.8k Ω current limiting/ isolation resistors. | |
| Limiter LED On | Output Level: 36dB | |
| Foot Switch | Digital Effect Mute: on/off | |
| Power consumption | 200W | |
| Dimensions (WxHxD) | 47X32.5X28 CM | |
| Weight | 21kg | |

For continue improving product performance, specifications are subject to change without notice.

REFERENCE BOOKS

Phonic recommends the following books for those interested in advanced audio engineering and sound system operation:

- Sound System Engineering by Don and Carolyn Davis, Focal Press,
ISBN: 0-240-80305-1
- Sound Reinforcement Handbook by Gary D. Davis, Hal Leonard Publishing Corporation,
ISBN: 0-88188-900-8
- Audio System Design and Installation by Philip Giddings, Focal Press,
ISBN: 0-240-80286-1
- Practical Recording Techniques by Bruce and Jenny Bartlett, Focal Press,
ISBN: 0-240-80306-X
- Modern Recording Techniques by Huber & Runstein, Focal Press,
ISBN: 0-240-80308-6
- Sound Advice The Musician Guide to the Recording Studio by Wayne Wadham, Schirmer Books,
ISBN: 0-02-872694-4
- Professional Microphone Techniques by David Mills Huber, Philip Williams. Hal Leonard Publishing Corporation,
ISBN: 0-87288-685-9
- Anatomy of a Home Studio: How Everything Really Works, from Microphones to Midi by Scott Wilkinson, Steve Oppenheimer, Mark Isham. Mix Books,
ISBN: 091837121X
- Live Sound Reinforcement: A Comprehensive Guide to P.A. and Music Reinforcement Systems and Technology by Scott Hunter Stark. Mix Books,
ISBN: 0918371074

- Audiopro Home Recording Course Vol 1: A Comprehensive Multimedia Audio Recording Text by Bill Gibson. Mix Books,

ISBN: 0918371104

- Audiopro Home Recording Course Vol 2: A Comprehensive Multimedia Audio Recording Text by Bill Gibson. Mix Books,

ISBN: 0918371201

COPYMASTER DO NOT REMOVE

NOTE! This sheet is your Copymaster. Please duplicate on photocopier when needed.

Service Request Form

Please complete this form and send it to Phonic before returning the unit. Attach duplicate to the returned unit.

NAME _____ TELEPHONE _____

ADDRESS _____

MODEL No. _____ SERIAL No. _____

PURCHASED FROM _____ DATE _____

Please tick appropriate box

REPLACEMENT PACKING REQUIRED

☐ YES

☐ NO

1. Describe symptoms of malfunction.

2. Which part(s) exhibit(s) the problem?

3. Under what conditions does the problem occur?

a. ☐ All the time

b. ☐ After a while

c. ☐ At high signal levels

d. ☐ At high temperatures

e. ☐ Other (please explain)

Is the fault: ☐ Permanent ☐ Intermittent

4. What did you do to isolate the problem to this unit?

5. Further comments.

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